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when set over against the other term or terms of the comparison, poetry is found to be less subtle and fine—that is, not to demand so intense application of the reasoning faculties; and more simple, sensuous and passionate—that is, to appeal more directly to imagination and feeling.

What MILTON offers us in this passage is then, precisely, an enumeration of those qualities of poetry by virtue of which the study of the latter as a fine art is entitled to precede the study of the rhetoric of prose (and perhaps the study of logic) in the education of youth.

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PRACTICAL PHONETICS

The Secretary of the Phonetic Section of the Modern Language Association has addressed the following circular to the members of the Section, and would further be especially glad to receive answers to his questions from all others who are interested in the subject. Blanks will be furnished on application. Those who have already received the circular but have not yet returned it with answers, are requested to consider this notice as a friendly reminder.

DEAR SIR:—You will confer a great favor by answering, on this paper, the following questions, and returning the sheet, as soon as possible, to C. H. GRANDGENT, 19 Wendell St., Cambridge, Mass. In making your answers, please bear in mind that it is your own unstudied speech, and not a dictionary pronunciation, that is of scientific interest.

1. In your natural pronunciation of the word 'here' does the *e* sound nearly like *ē* in 'heat'? nearly like *ɛ* in 'hit'? half-way between *ē* and *ɛ*? To get a correct idea of the sound, stop short in the middle of your pronunciation of the word.
2. In your natural pronunciation of the word 'there' does the *e* sound nearly like *ē* in 'then'? nearly like *ā* in 'than'? half-way between *ē* and *ā*? Do you make a great distinction between 'then' and 'than'?
3. In the words 'borough,' 'Burrage,' 'burrow,' 'courage,' 'current,' 'curry,' 'flurry,' 'furrow,' 'hurry,' 'Murray,' 'squirrel,' 'thorough,' 'worry' do you pronounce

the accented vowel *ē* (as in 'hurt')? or *ā* (as in 'hut')? Mark with a cross the words in which you pronounce *ē*.

4. When you pronounce 'bard' and 'bird' very quickly, which of the two vowels sounds more like that of 'bud'?
5. When you pronounce 'hot' and 'hurt' before a mirror, does the opening of the mouth appear to be the same as for 'heart,' or does it seem to be narrower from side to side? 'Hot': same? narrower? 'Hurt': same? narrower?
6. Which of the two vowels, that of 'caught' and that of 'cart,' sounds, in your pronunciation, more like the vowel of 'cot'?
7. Is *o* (as in 'whole') or *ā* (as in 'all') your pronunciation of the accented vowel in 'bore,' 'core,' 'door,' 'oar'? in 'chorus,' 'flora,' 'Nora,' 'story,' 'tory'? in 'blower,' 'lower'? in 'flooring,' 'gory,' 'roarer,' 'storage'?
8. In your natural pronunciation do you make any distinction between 'born' and 'borne'? 'coarse' and 'corse'? 'coarse' and 'course'? 'court' and 'caught'? 'ford' and 'afford'? 'fort' and 'fought'? 'forth' and 'fourth'? 'hoard' and 'horde'? 'hoarse' and 'horse'? 'morn' and 'mourn'? 'Morse' and 'moss'? 'sort' and 'sought'? 'source' and 'sauce'? If so, write over each word the distinguishing sound or sounds, using *o* for the vowel of 'whole,' *ā* for that of 'all,' *rr* for the consonant *r*, and *r* for *r* pronounced as a vowel.
9. When you say 'bowie' quickly, does it sound nearly like 'boy'? or is the *o* in 'boy' like *ā* in 'ball'? or like *ɔ* in 'bob'?
10. Write each of the words 'poor,' 'sure,' and 'your' opposite the vowel that most resembles its *oo*, *u*, or *ou*:—
 *oo* in 'pool.'
 *ū* in 'pull.'
 *o* in 'whole.'
 *ā* in 'all.'

Your name

Place where pronunciation was formed.....
Local or other influences that have altered
pronunciation since childhood

C. H. GRANDGENT, *Secretary*.

CAMBRIDGE, Oct. 20, 1890.

NOTES TO MEYER-LÜBKE'S TREAT-
MENT OF VOWELS IN PICARD.

In his 'Grammaire des langues romanes,' vol. i, §55, MEYER-LÜBKE makes the following observation:

"Le passage spontané de *ü* à *æ* est plus restreint [than the passage of *ü* to *i*] et n'a été constaté jusqu'à présent qu'en France. Il paraît se rencontrer principalement en Picardie et en Bourgogne..... Il m'est impossible de dire quelle est actuellement l'extension de ce phénomène en Picardie."

The extension of the phenomenon over what is known as Picard territory is difficult to ascertain, because in a part, at least, of this territory the two forms (*ü* and *æ*) exist side by side. *Fæm* (FUMO), *küllæ*, *læn* (LUNAM), *plæm*, etc., are heard in the cantons of Villers-Bocage, Acheux, and the northern parts of the cantons of Corbie and Boves in the Department of the Somme; and the western boundary of *æ* is the railway line between Doullens and Amiens. But even in these cantons *ü* is heard more frequently than *æ*. The latter sound is not heard in any part of the Santerre, that is, the high plateau between the river Somme on the north and the river Aure on the west.

The forms *plèmes*¹ (i, 24) and *fémier* (I, ii, 35) are found in CRINON's 'Satires,'² but these are probably inaccurate transcriptions, as they are not justified by the patois in the neighborhood of Péronne. The southern limit of *æ* is a line drawn between Boves and Cambrai. Also at Arras, as MEYER-LÜBKE states, *ü* predominates, although *æ* is heard. But in the Wallonian, FORIR, VERMESSE and SIGART give only the forms with *eu* (pron. *æ*) for the following words: *leunn* (FORIR, 'Dict. Lièg.-fran.' s. v.); *leumer* (VERMESSE, 'Dict. du Wall.,' s. v.), *leumièrre* (*ibid.*), *leumerotte* (*ibid.*), *leunette* (*ibid.*), *pleume* (*ibid.*), *pleu-*

mache (*ibid.*), *pleumer* (*ibid.*), *pleumette* (*ibid.*), *pleumer* (SIGART, 'Dict. du Wall. de Mons,' s. v.).

This *æ* is thus found in only a small part of the Department of the Somme, and in that part of it which stretches toward the Wallonian; and even in this part where it is found it is not at all common. It is natural to suppose, therefore, that it, too, came into the cantons mentioned above through the Wallonian or some of the other eastern dialects. As the literary documents of this part of the Somme end with the time when the drama ceased to flourish there, it is impossible to tell how long the *æ* has existed in this region.

MEYER-LÜBKE states (I, 80) that the condition necessary for this passage of *ü* to *æ* in the central dialects is that it should come before a final nasal. The same is true of the valley of the Gadera. But in Wallonian *u* passes to *æ* before *r*. This passage of *ü* to *æ* is a change from a closed vowel to a half-open one, and such a change could most readily take place before an open consonant, and hence, in any dialect, more readily before *r* than before *m* or *n*. There is also the authority of JEAN LEFEVRE³ for stating that *ü* before *r* in his time rhymed with *æ*. Such words as *meur*, *seur*, *heur*, common to the French dialects of the sixteenth century, and the whole series of words ending in *-eur* from Latin *-ōrem*, would also give an impulse, through the workings of the process of analogy, to a change from *ür* to *ær*.

From this it may be inferred that the dialects such as those of the centre have borrowed those words in which the change takes place before *m* or *n* from dialects in which the change occurs before *r* and in which it afterward extended to *ü* before *m* or *n*; as in the Wallonian and other dialects of the East.

With regard to another dialect peculiarity MEYER-LÜBKE⁴ remarks:

"De même que *ni* passe à *nĩ*, de même *nũ* passe à *nũ* à la Hague: *nũ* (*nullus*), *mũ* (*murus*), partic. *venũ*, *venũe*. Dans l'Est où

¹ 'Satires Picardes' par HECTOR CRINON. First ed., Péronne, 1863.

² Roman figures refer to the number of the satires.

³ 'Dictionnaire,' Dijon 1572, cited by MEYER-LÜBKE I. 81.

⁴ 'Grammaire des langues romanes,' I, 83.